CARMEL LIBRARY

Harrison Memorial Library
Box 337

THE CARMELITE

CARMEL-BY-THE-SEA
CALIFORNIA
VOLUME II
NUMBER 33

SEPTEMBER 25, 1929 FIVE CENTS

DISTINGUISHED NOVELIST IN ACCIDENT

Sir Gilbert Parker on Saturday sustained a compound fracture of the left arm in an unusual motoring accident on the Highlands road.

Sir Gilbert was occupying the back seat of a car driven by his sister-in-law, Mrs. A. G. Parker of Oakland. According to reports, difficulties were encountered in negotiating a hair-pin curve. The motor stalled and when started again the car plunged through a low wall and struck a tree, the impact throwing Sir Gilbert against the tonneau. Contrary to the reports published in San Francisco papers, the car did not overturn.

The injured man was brought to Pine Inn, where medical attention was given. His brother, A. G. Parker, assistant manager of Hotel Oakland, was summoned, and hastened to Carmel accompanied by Dr. W. A. Clark, house surgeon of the hotel. Sir Gilbert was removed to Oakland on Sunday and latest reports indicate that he is resting well.

The distinguished novelist was on his second visit to Carmel, having spent several weeks here earlier in the summer. He was a guest at Pine Inn for a week prior to the accident.

WEDNESDAY MORNING MUSIC CLUB

A summer series of recitals is to be made an annual fixture in Carmel, according to the announced plans of the Wednesday Morning Music Club. The organization has been placed on a permanent basis with a board of directors which includes Mr. and Mrs. Frank Sheridan, Mr. and Mrs. Frederick Bechdolt, Mr. and Mrs. Joseph Mora, Mr. and Mrs. Thomas V. Cator, Mr. and Mrs. David Alberto, Mr. and Mrs. Byron Foulger, Mrs. Marie Gordon, and Mr. John Terry.

It is stated that except in special circumstances the club will limit its activities to the summer recitals. Provisions will be made for larger audiences than could be accommodated at this summer's series.

FANCY DRESS

LINOLEUM CUT BY STANLEY WOOD

POSTMASTERSHIP OF CARMEL

The Senate on last Thursday confirmed the appointment of W. L. Overstreet as postmaster of Carmel. News of the Senate's action was conveyed in a telegram received by Mr. Overstreet from Senator Samuel M. Shortridge.

Mr. Overstreet has been acting-postmaster since the first of June, when he succeeded Miss Stella Vincent.

THE GOLDEN BOUGH

Subscription forms for the 1930 season of drama at the Theatre of the Golden Bough will be available after Friday at the following locations:—

Box office of the theatre (during motion pictures only); Bickle's Drug Store, Staniford's Drug Store, Pine Inn, La Playa, La Ribera, Holiday Inn, and Highlands Inn.

STUDIO OF INTERIOR DECORATION

ZANETTA CATLETT AND KENNEDY OWEN

SEVEN ARTS BUILDING

PUEBLO INDIAN PAINTINGS
Special Exhibition and Sale
Indian Craft Shop Little Gallery
Pearl and Tyler, Monterey

DOLORES BAKERY

BAKING DONE BY ELECTRICITY — THE CLEANEST WAY

Dolores Street, near Post Office
Telephone 650

Carmel Cleaning Works

Telephone 2 4 2

DOLORES NEAR OCEAN CARMEL

Telephone 168

Fresh fruits and vegetables daily

Leidig's grocery

Ocean and Dolores
free delivery

CARMEL TAXI SERVICE

PHONE 15 DAY OR NIGHT

Antiques...

Wurzel's

Dolores St., one block beyond the Post Office

REVELRY BY NIGHT

Edward Weston's fancy dress party Saturday evening was what The Carmelite's society reporter (if it had one) would describe as a most enjoyable and successful affair. It started out to be a farewell gathering for Ramiel McGehee; before it was over it had become the social event of the season.

The Weston studio was transformed for the evening into an audience chamber, with the King of the Revels (Edward Weston) and his Queen (Myrto Childe) holding court. Impressively garbed emissaries represented European, Asiatic and the vegetable kingdoms. It was a motley and colorful grouping: jesters and gestures; a court poet and peasants galore; lavender-scented prints and futuristic projections; darkest Africa in all its darkness; the Carmelite up-spring and The Carmelite's offspring.

Myrto Childe, Frederick O'Brien and John O'Shea judged the costumes, awarding first prize to Henry F. Dickinson, as a Zulu chieftain; second prize to Miss Mary Bulkley, as a blind negress; and the booby prize to Frederik Rummelle, as a Hottentot. Africa won hands down.

Here follows a list of guests, gathered from sources known to be reliable. Omissions, if any, are due to lapses of memory on the part of trusted informants.

Mr. and Mrs. David Alberto—Roumanian peasant; apache.
Mr. and Mrs. Allby—Chinese country-folk.
Mr. and Mrs. Vasia Anikeeff—Russian peasant; green pepper.
Mr. and Mrs. Frederick Bechdolt—Oriental potentate; gypsy.
Herold Brown—Mephisto.
Mr. and Mrs. George Blackman—"Man about town;" Chinese lady.
Miss Mary Bulkley—blind negress.
Allen Campbell.
Mrs. Zanetta Catlett—Chinese.
Mr. Cherry—Oriental.
Myrto Childe—Queen of the Revels.
Kelly Clark.
Dene Denny—Sixteenth century adaptation.
Laura Dierson—page.
Mr. Dietjen—Norwegian sailor.
Jeanne d'Orge—Byzantine empress.
Mr. and Mrs. H. F. Dickinson—Zulu chieftain; Indian princess.
Mrs. Martin Flavin—Chinese.
Peter Friedricksen—Chinese.
Mrs. Belle Grouch—Balkan peasant.
Mr. and Mrs. Gunderson—Russian.
Herbert Heron—cadet.
James Hopper—pirate.
Syud Hossain—Japanese.
Lucille Kiester—French model.
Berthe Kleinschmidt.
Ellen Kleinschmidt.
Mr. and Mrs. Edward Kuster—Chinese mandarin; French peasant.
Dearest Joy Liston—art student.
Dr. August C. Mahr—stage Englishman.
Lewis Malone—study in black and white.
Francis McComas—study in red and black.
Ramiel McGehee—Master of Ceremonies.
Sonia Noskowiak—juvenile.
Eddie O'Brien—art student.
Frederick O'Brien—Chinese emperor.
Mr. and Mrs. John O'Shea—pantaloon; Portuguese peasant.
Tilly Polak—French period costume
Fredrik Rummelle—Hottentot.
Pauline Schindler—"The Carmelite" that was.
Mr. and Mrs. George Seideneck—"The Carmelite's" child; Spanish dancer.
Mr. and Mrs. Short.
Roger Sturtevant—Ultra-modernist.
John Terry—Spanish don.
Hazel Watrous—sixteenth century adaptation.
Edward Weston—King of the revels.
Mr. and Mrs. W. W. Wheeler—The Minister from Paraguay (dressed entirely in rubber); French maid.
Fritz Wurzman—assistant Master of Ceremonies.
Leisel Wurzman—Spanish boy.

THE SITUATION IN PALESTINE

Responsibility for the recent outbreaks in the Holy Land was attributed directly to British policy by Syud Hossain, editor of "The New Orient," addressing a gathering at Pine Inn on Sunday evening under the auspices of the Women's International League for Peace and Freedom. Mrs. Joseph Schoeninger presided.

Disclaiming a biased approach to the subject, Mr. Hossain reviewed the complicated aspects of the situation in Palestine, describing it as an object lesson in the whole problem of war and peace.

Prior to the Great War, Palestine was a part of the Turkish Empire. Great Britain came upon the scene during the war and under the exigencies of the moment made, according to the speaker, conflicting promises as to the eventual disposition of Palestine. By the provisions of a secret treaty, it was to have been given to France; later it was offered to the Arabs in return for military assistance in the Near Eastern campaign; and finally, in the terms of the Balfour Declaration of 1917, the British Government committed itself to the restitution of Palestine to the Jewish race as a national homeland. The situation was further complicated by the fact that although the Zionists had an unquestionable right to Palestine on historical grounds, eighty-seven per cent of the population was non-Jewish.

Great Britian was charged by the speaker with a deliberate breach of trust in bringing Jewish colonists to the Holy Land and neglecting to afford protcection from the Arabs who looked upon them as invaders—"spearheads of British imperialism." He further alleged that the British were guilty of "playing one side against the other," stressing the point that there has been more friction between the two races within the past ten years than in the preceding four centuries.

Questions following the lecture revealed that the speaker had no concrete solution of the problem to suggest, although he submitted that it was not insoluble. He expressed the hope that the points made and references cited in the discussion would lead to independent study of the question by his hearers.

APPROACH OF THE CONCERT SEASON

Vacancies on the board of the Carmel Music Society were filled at a meeting on Friday evening by the election of Edward Gerhard Kuster and Charles Sumner Greene.

The interest of the board is now centered on the completion of minor details in connection with the forthcoming season. At last week's meeting the responsible committee was authorized to send out subscription blanks for the regular series of four concerts.

Each season the Music Society has given extra-series concerts and it is hoped that this year there will be sufficient public interest to warrant such extra concerts in the longer intervals between the regular series. Several suggestions have been made—Sunday afternoon chamber music, lecture-recitals, or an occasional song recital.

These extra-series concerts would be planned primarily for their educational value and would be popular as to price, with special reductions for students of music. It is felt that the seed of good taste has been sown in the various school choruses and orchestras and that it should be part of the community's task to assist by providing a fuller opportunity for an understanding of and an acquaintance with the best in music.

Two years ago the Music Society presented Gieseking on his first western tour. This year its season opens on December fourteenth with the young Russian pianist Vladimir Horowitz, likewise on his first concert tour of the west. Horowitz came to America last year and was accorded an unusual reception in the east. He has been acclaimed "the greatest pianist of the rising generation"—a sweeping statement for which allowances may be necessary, but at least indicative of outstanding merit. Even in highly critical Boston, to quote Phillip Hale in the "Herald," "There was a scene of enthusiasm such as has not been aroused by the performance of a pianist in Symphony Hall since its opening." That Carmel is to have the privilege of hearing this artist is due to the generosity of the patrons and contributors to the Music Society.

HIGH SCHOOL TO PRESENT COMEDY

A one-act comedy, "It's All a Matter of Dress," will be presented by the dramatics class of Monterey Union High School on Friday morning, September twenty-seventh, at 11:10 o'clock.

This is the first play to be presented by the class and it promises to be highly entertaining. Mildred Pearson, Lois Love, Louisa Davis, Tommy Krieger and Ambrose Love are in the cast.

The admission will be ten cents.

CARMEL PRESS EXPANDS

Incorporation of the Carmel Press as a further step in the expansion program was completed last week. Eugene A. H. Watson heads the new corporation, with G. Arthur Kelley as vice-president, J. Howell Byrnes, secretary-treasurer and L. C. Merrell and W. L. Overstreet, directors.

As a preliminary move in its plan for placing the printing industry in Carmel on a new footing, the Carmel Press recently absorbed the Pine Cone job printing department. W. L. Overstreet, who operated the Pine Cone plant prior to assuming the postmastership, retains his connection with printer's ink as a director of the new corporation.

A specially designed building to house the enlarged plant is to be erected at Seventh and San Carlos. The contract, involving an expenditure of $10,000 to be financed by the corporation, was let last week. Blaine & Olson of Oakland, architects of Hotel La Ribera, El Paseo and La Giralda buildings, have designed the new plant in conjunction with Eugene A. H. Watson. Construction is expected to be completed within three months.

Although the Press, with its enlarged equipment, has already demonstrated its ability to cope with the increased volume of work from the consolidation and reorganization, completion of its new quarters will further add to its efficiency.

INDIAN PAINTINGS AT THE LITTLE GALLERY

Art impulses as manifested in the daily life of a primitive people are exemplified in the paintings by Pueblo Indians on display at the Little Gallery in Monterey until October first.

Some of the paintings are mere studies in design—typical designs which have been used used for generations on their pottery; others are conventional figures of dancers participating in ancient rituals.

Although painting as such is a modern development among the Indians, the works on display at the Little Gallery show little if any outside influence. With one exception the paintings are distinctly Indian with all the Indian's feeling for color and design. A noteworthy feature of the exhibit is that the paintings represent the work of self-trained artists.

MUSIC THE MAGNET

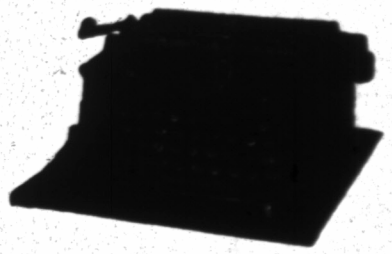
Carmel continues to attract musicians. Louis Malone, young pianist and teacher of Salinas, has come to Carmel for the winter to study piano with Dene Denny, and composition, for which he shows a decided gift, with Henry Cowell.

DRASTIC REDUCTIONS IN LAMP SHADES AT
TILLY POLAK INCORPORATED
OCEAN AVENUE
CARMEL-BY-THE-SEA

VASIA ANIKEEFF
STUDIO OF THE VOICE
MISSION NEAR TWELFTH
Telephone Carmel 441-R

DENE DENNY
PIANO
PHONE 361 BOX 282

CLASS IN DRAWING AND PAINTING
STANLEY WOOD
P. O. BOX 1082


Peninsula Typewriter Exchange
Fritz T. Wurzman
129 Franklin Street . Monterey
Phone 1090
RENTING . REPAIRING . SALES

SHOP STUDIO
FOR RENT IN THE SEVEN ARTS BUILDING
HERBERT HERON
PHONE 7 OR 688

There's not much of it left

Scenic home sites
large or small
at Carmel Highlands
or elsewhere

Carmel Development Company

El Paseo Bldg. Carmel-by-the-Sea
J. F. Devendorf, President Telephone: 12

Carmel Realty Co.
R. C. DE YOE

HOMES FOR RENT
REAL ESTATE — INSURANCE

BANK OF CARMEL
OFFERS A COMPLETE BANKING SERVICE
Four Per Cent Interest Paid on Savings

DR. CARL L. FAGAN
Osteopathic Physician
at Carmel Office
Tuesday, Thursday, Saturday afternoons
For appointments, telephone Monterey 179

Dr. Clarence H. Terry
Dentist
El Paseo Building
Dolores at 7th Street
Phone: Carmel 106

THE CARMELITE
CARMEL-BY-THE-SEA
CALIFORNIA
J. A. COUGHLIN Acting Editor
Published weekly by The Carmelite Publishing Company in the Seven Arts Building, Carmel-by-the-Sea, California.
Printed by the Carmel Press
Entered as second class matter February 21, 1928, at the Post Office at Carmel, California, under the act of March 3, 1879
Subscription rate, two dollars the year foreign, three dollars: five cents the copy

FIRE PREVENTION WEEK

The week of October sixth has been fixed by presidential proclamation for observance as Fire Prevention Week.

Stressing individual responsibility, the proclamation reads:—

> "It has been the csutom for the president of the United States to request the observance of fire prevention week throughout the nation and to assign the week in which the anniversary of the great Chicago fire occurs for such observance," the proclamation said.
>
> "The fire interest manifested in fire prevention by public officials, business men's organizations, women's clubs, civic organizations and the press has already borne fruit. For two consecutive years fire losses in the United States have been decreased and there are indications of a further reduction during the present year. A further great reduction of this tremendous waste could be effected through the exercise of ordinary care on the part of our citizens.
>
> "Therefore, I, Herbert Hoover, president of the United States, do hereby proclaim the week of October 6th to be observed as fire prevention week. To each citizen I recommend full cooperation in securing wider understanding of individual responsibility for it is only through further elimination of human negligence that lasting progress can be attained."

An excess of "weeks," fostered by organizations having their own particular purposes to serve, has dulled public reaction to such periods of special observance. Fire prevention, however, is a subject on which little time need be wasted in looking for hidden motives. Measures tending to a reduction of fire risks are an ever-present necessity, and in Carmel, with its peculiarly local hazards, an absolute duty.

FOOD FOR THOUGHT

In 1911 it cost $39,000,000 to operate all the counties in California. In 1928 it cost $274,000,000, an increase of 599 per cent. It cost $44,000,000 to operate all the cities in California in 1911; in 1928 it cost $230,000,000, an increase of 424 per cent.

In addition to this there has been a tremendous increase in the bonded indebtedness of state and local governments in California. In 1911 the bonded indebtedness of the state and local governments in California was $94,000,000. In 1928 it was $756,000,000.

INTRODUCING MR. KELLEY

It is a story not unfamiliar in Carmel—what real estate booklets are wont to describe as "the charms of the village" outweighing strictly material considerations.

G. Arthur Kelley, who has come from Oakland as vice-president of the newly incorporated Carmel Press, frankly admits that the town as such was the deciding factor in his move. For nearly twenty years he has been a periodic visitor to the Peninsula, and throughout the greater part of that time there has lurked in the background of his mind a desire to make Carmel his "abiding place."

Mr. Kelley brings to the new corporation an extensive experience as a printing executive. He formerly owned one of the principal plants in Oakland, disposing of it to join the Pacific Manifolding Book Co., as Production Manager in charge of all properties, construction and manufacturing operations. Two years ago he resigned that position to become general sales manager of the Goodhue Printing Co., in Oakland, a connection which he severed to become associated with the Carmel Press.

A practical printer, a thorough craftsman and an organizer of demonstrated ability, Mr. Kelley would be a valuable addition to any printing staff. Carmel is to be considered fortunate in having his abilities at its disposal.

EDWARD WESTON AND HIS MEDIUM

"A photographic print can have the artistic value of a painting under the condition that the photographer has the sensibility of an artist."

Thus comments the San Francisco correspondent of the "Christian Science Monitor" in reporting the recent exhibition of Edward Weston's photographs at the Courvoisier Little Gallery.

Continuing, the correspondent writes that "in viewing Edward Weston's work, one loses sight of the camera; one feels and sees the art of the man. Weston's expression through the camera medium is as highly individualized as that of a painter."

■ ■

"Rosa Rosa," an entertainment modelled after the ancient Italian comedia dell'arte, had its premiere recently at the Community Playhouse in San Francisco. Pantomime, dramatic action, dancing, music and song are equal components of this work, written and produced by Alessandro Baccari.

■ ■

The Playhouse Association of Berkeley, which opened its season with Shaw's "Saint Joan," is arranging for the production of Sheridan's "The Duenna," and an original play, "To Serve the Queen," by Roland Hartley English.

The Theatre . . .

By Adolf Genthe

A CHILDREN'S THEATRE

It is reported that Monterey Peninsula is soon to have a Children's Theatre, established along lines of permanency, and that it is to enjoy an endowment, or at least a subsidy.

To those who know a children's theatre as only a place of confusion, bustle and nervous tension, of excited eleventh-hour scramblings to whip into shape an "annual children's play," the above may not appear to be important news. Or even good news. But let us see.

The right of the child to live vividly and richly—what in this world is more important? News of an opportunity for the child's creative imagination to be awakened and developed serenely and without hurry—what better news could we bring to an American community,

As fast as it possibly can, ignorantly if not wantonly, the motion picture—now become the strange hybrid thing called the "talkie"—is destroying in children their finest instinct for joy in creative art, their constructive dramatic instinct. Until there shall be in this country a selective educational censorship nothing can be done about it. Meanwhile it would be futile to advocate barring children from attending the pictures—they will continue to go to them, and take from them both the good and the bad, as the rest of us do.

But in the child's case all is grist that comes to the mill—the child lacks the discrimination that comes with years. In this article we do not concern ourself with "morals"—we are concerned because the majority of pictures offer poor story-telling and inferior drama. It is for the parents to determine the moral worth of the pictures which they permit their children; the writer of this article, as artist, is only concerned with discovering on behalf of the children an antidote to the dull art of the average motion picture.

We find this counter-influence in the creative Children's Theatre. It is only a step from a privately-endowed children's studio and playhouse of the theatre to a civic children's theatre.

Hope for the cultivation of the imagination of the children lies only **in the children!** Potential artists, poets, appreciators of the beautiful, they are poured by the million into our systems of education and industry, to be ironed out into dull and standardized callousness, into "hard-boiledness."

In the midst of this situation, a Children's Theatre is to happen on our peninsula, so we hear. A permanent studio and playhouse, which sets out not to make professional actors and actresses of our children, but to kindle in them that imagination which makes every normal child potentially the peer of poets.

It is too late to humanize the unimaginative average man, obsessed by business, despising as "highbrow" every aspiration beyond a "safe and sane" mediocrity, yet uneasy and disturbed, feeling in his heart that something is terribly wrong and out of joint in the world he has made for himself. But we can make this man over, for good and all, in childhood. That is to say, if we can catch him young enough we can plant in him, so deep that all Life cannot eradicate it, the great humanities, the humanizing influences of music and poetry and of fine words rightly spoken. Specifically, we can encase such a child in armor that will render him artistically impervious to the movies' crude drama and kitchen-maid romance and the tasteless sensationalism of "yellow" journalism.

We believe that no saner or finer ideal of education can be conceived than to train a democracy—even this tiny corner of it—in imaginative insight, in bodily poise, in crisp clean speech, and in artistic discrimination. It is through the successive generations of children that we shall in time escape altogether from the ugly thraldom of the Puritan tradition of the Theatre. Our children and our children's children may yet lead our country to the realization anew of the Greek ideal of the Theatre, in which, no longer debased by private profit, the arts will again be correlated into a splendidly efficient instrument of the recreative leisure of whole communities. Then indeed there may be another Golden Age.

It is hoped that the report regarding the proposed local Children's Theatre is correct. We shall hail such an establishment with delight and shall wish for it a long and useful career.

RANDOM NOTES

Mei Lan-fang, considered China's foremost actor, will arrive in San Francisco during October for his first American tour. The master of more than four hundred roles, Mei Lan-fang is credited with restoring the Chinese classical drama. Modern works are also included in his repertoire. For his American tour, Mei Lan-fang will use only six or seven plays, selected to represent both the modern and the classical schools of Chinese drama.

■ ■

The Cinema Society of California, founded in Berkeley by Samuel J. Hume to sponsor the presentation of films possessing unusual merit, is reported to have attained a membership of one thousand. "Potemkin," which was shown at the Theatre of the Golden Bough this summer, and "The Mountain Chant," depicting Najavo rituals, are among the films which have received the Society's approval.

COURT OF THE GOLDEN BOUGH

AT CARMEL BY THE SEA

CHINESE ART

RENE A. WILLSON
Formerly Tientsin and Shanghai

The GARDEN SHOP
opposite the post office
CUT FLOWERS: GIFT PLANTS
GARDEN POTTERY

Blue Bird Tea Room
Luncheon.. Teas.. Dinner
M. C. Sampson
Ocean Avenue Carmel
Telephone: 161

HIGHLANDS INN
ON CARMEL BAY
tea
3:30 to 5
Luncheon $1.00
Dinner $1.50

OLD CABIN INN
EL CAMINO REAL Corner OCEAN
THURSDAY
CHOW MEIN
WEDNESDAY AND SATURDAY
CHICKEN
PHONE — 166-W

THE FORGE IN THE FOREST
WROUGHT IRON
JOHN CATLIN
Junipero and 6th

"We'll have to leave Ruth out"

The crowd are going on a picnic . . . . .
"Ring up Alice!" "Let's call old Fred!"
"But what about Ruth?"

"Oh, we'll have to leave Ruth out," says someone, "she hasn't a telephone."

Is there a Ruth in your home, too, who must miss all the fun—*when a telephone would mean so much?*

THE PACIFIC TELEPHONE AND TELEGRAPH COMPANY

4c worth of electricity cooks the dinner for 4 people

About 1c per person, less than the price of the coffee itself—that's the AVERAGE cost of cooking a family's meal with an electric range. Perhaps you never believed it to be so economical.

What is the monthly cost?

A survey among our customers' accounts shows that the AVERAGE sum paid by our customers for cooking electrically, **including lighting and small appliances,** is but $5.76 per month! An amazingly low price for modern comfort, cleanliness and perfect baking.

Come in to our office or a dealer's store and see these modern electric ranges that are so reasonable to operate.

PACIFIC GAS AND ELECTRIC CO.
P · G · and E ·
Owned - Operated - Managed by Californians

School Notes . .

STUDENT BODY ELECTION

(Reported by Marjorie Bullock, eighth grade.)

On Thursday, September nineteenth, the Sunset School held a student body election. Frances Butler was elected president, Moylon Fox, vice-president, Janet Sayers, secretary, Bobby Johnson, business manager, Maxine Harbolt, editor of "Sunset Glow" and Miss Swain, faculty advisor.

On Wednesday, September eighteenth, campaign speeches were given in the rooms by Frances Butler, for president; Moylon Fox and Billy Veatch for vice-president; Janet Sayers, Jean Spence, Paula Schraps, Ruth Whiffin for secretary; Bobby Johnson and Wallace Streicher for business manager; Jane Hopper, Maxine Harbolt and William Millis for editor of the "Sunset Glow."

The pupils are planning a very happy and profitable year under the guidance of their newly elected student body officers.

■ ■

EIGHTH GRADE PARTY

(Reported by Maxine Harbolt, eighth grade.)

The Seventh and Eighth grades of Sunset School were in high spirits for they gave a party in the auditorium. The party took place Friday, September thirteenth, 1929. The auditorium was decorated with flowers, confetti and crepe paper. The party started at seven. The pupils played games and danced until nine-thirty. Light refreshments were then served. The party came to a happy ending at ten. Parents and teachers were invited.

■ ■

School cares and responsibilities were laid aside by the staff of Sunset for a few hours Tuesday evening, when the teachers journeyed to the Indian village at Pebble Beach for an outing. The affair was planned as an informal welcome to the staff members new to Sunset this year.

Squaws of the village prepared a repast in true Indian style. Games, songs and "stunts" rounded out the evening.

■ ■

Miss Louise Arbogast, of Los Angeles, has been appointed kindergarten instructor at Sunset in succession to Mrs. Johnson, whose retirement was necessitated through illness. Miss Arbogast has specialized in kindergarten work since her graduation from the southern branch of the University of California.

OPPORTUNISM IN COMPOSITION

The artistic output of a period is a mirror reflecting that period. Therefore, today's music, generally considered,offers a very motley aspect. We are at a turning point of cultural evolution, at the end of one period and the beginning of another. Much that belonged to the old order, and had long endured, is now disappearing; and much that is new but transient, born of the circumstances of the moment, is enjoying its brief span of life. But there are countless beginnings that point toward the future.

Today we are pragmatic; we have no use for digressions, and like to concentrate upon the actual and essential. We want no adornments in our music. If a composer has anything to say, let him say it as tersely and simply as possible. Melody must consist of a clear line, however craftily it may have been conceived, and remain free from ornamental devices. The accompaniment may help to emphasize its character, but must not be a formal, dull, meaningless adjunct. We have no tastes for reveling in beautiful sounds qua beautiful; therefore, music and instrumental setting should comprise nothing superfluous, nothing that is not relevant but aims at mere tonal effect. Hence, necessarily, our music is polyphonic, and each single part must be melodic. "Filling-in," which aims at enriching tone quality, is irrational to us. Whoever takes part in the playing of a work must be given something vital to say. Of course, all this constitutes an ideal; not all composers have imagination and technique enough to achieve it.

Another outcome of our pragmatism is that we wish our music to express nothing but music. We bar all non-musical influences—poetic programs and the like. It is only in respect of vocal music—in which words are part and parcel of the very matter—that we are more tolerant. It also happens that nowadays we are temperate and restrained in matters of sensitiveness. It goes against our grain to make much fuss about our feelings or to express them exuberantly in music. Even the mere term "Expressivo" has become uncommon. On the other hand, the working out of musical ideas, their elaboration, variation and combination, gives us a purely intellectual pleasure.

Lastly, two actually new methods have appeared: 12-tone composition and jazz. The former is entrusted with the task of expressing the intellectual, the latter with that of expressing the sensuous.

Nowadays we are short of time. Adagio is a tempo which we can afford but seldom. Leisure and ease are no longer the main elements of our music, but appear in it only by way of contrast. Our main tempi are con moto and agitato. It is motion, always motion, that we want; restless, continuous motion, often as uniform as the obstinate rhythms of machinery. And, indeed, it was unavoidable that the tempo which is that of our outer life, and the rhythms which we are almost ceaselessly perceiving, should somehow or other assert themselves in our music.

But the most remarkable symptom of the present time is what I would describe as the influence of economic considerations on music. Formerly, artistic production was carried on without much regard for the question whether there was a demand or not. It was the inner impulse to express himself that dictated to the artist what he wrote. The work came to light and pleased other human beings—or failed to please them. It was only in the matter of light music that an organized market, regulated by the law of demand and supply, existed.

But today there is a demand for new serious music. First of all, the wireless, a formidable consumer, needs a great number of new works. What these new works should be like is fairly accurately known: they must be of moderate length, live in rhythms, definite in character and easily intelligible. They must be very playable, with perhaps a few touches of virtuosity.

Among forms, the most in favor is that of the suite—a number of movements strung together, demanding less effort from the hearer than the more ambitious symphony. There is also much demand for overtures, because effective modern pieces suitable for the beginning of a program are scarce. Many composers accordingly devote themselves to writing music that has these practical ends in view. The needful conditions are not hard to fulfill for a composer who is simply capable of composing. For one who is not merely capable of composing, but impelled to compose, the matter is not quite so simple. But then he perhaps will decide not to enter the open market as a new competitor and simply to write the best music he can.—Erwin Stein in the "Christian Science Monitor."

THEATRE OF THE GOLDEN BOUGH

TWO SHOWS NIGHTLY
7:00 and 8:45

WEDNESDAY
BILLIE DOVE in CAREERS
All-Talking

THURSDAY and FRIDAY
MILTON SILLS in THE BARKER
A Vitaphone Talking Picture

SATURDAY
THE GREAT WHITE NORTH

SUNDAY AND MONDAY
GRETA GARBO in Single Standard
A Silent Picture

COMING NEXT WEEK TUESDAY - WEDNESDAY - THURSDAY
THE BLACK WATCH
ALL-TALKING

The Carmel Bakery

DELICIOUS FOODS
MADE OF THE
VERY BEST
MATERIALS

Phone 331 Carmel

MOTOR BUYERS' GUIDE AND SERVICE DIRECTORY

for Economical Transportation

CHEVROLET

Have you seen the new
SPORTS COUPE
? ? ?
Latest addition to the Chevrolet line

B. & L. CHEVROLET CO.
617 Munras Avenue Monterey
Telephone 676

STUDEBAKER
ERSKINE

SALES AND SERVICE

WM. P. SWEENEY MOTOR COMPANY
Fremont Street, near Del Monte
MONTEREY
Telephone 1493

Ford

Now being displayed
in our showroom new

CARMEL GARAGE
SALES AND SERVICE

WHIPPET
FINGER-TIP CONTROL

Greater Beauty — Larger Bodies

LORIN D. LACEY
WILLYS-KNIGHT WHIPPET
Houston and Pearl Streets
Monterey
Telephone 898-J

OAKLAND
PONTIAC

The New Pontiac Big Six
and the better Oakland

CATHEY & QUIGLEY
SALES AND SERVICE
626 ABREGO MONTEREY

GOODRICH
SILVERTOWN
TIRES

CARL'S SUPER SERVICE
TOTALLY
DEPENDABLE
AUTO REPAIR
6th and Mission Carmel 158-W

Furniture can be hospitable

Get it at the

Climax Furniture Company

Phone 80 Opposite Hotel San Carlos Monterey

Steinway
Duo-Arts
Steck
Everett
Brambach
and others

THOMAS VINCENT CATOR
personally representing
SHERMAN, CLAY & CO.
will gladly discuss your piano needs
Telephone 714

SAN FRANCISCO
HOTEL
WORTH
641 Post Street

When in San Francisco for a few days, stop at the Hotel Worth. Delightful corner location. Near Bohemian, Olympic and Union League Clubs. Sunny rooms with bath; thoughtful service.
Rates $2 to $3.50

M. L. McCUBBIN, Manager

VILLAGE
BOOK
SHOP

OLD AND RARE BOOKS
CIRCULATING LIBRARY
OCEAN AVENUE AT LINCOLN

"* * * there is not in Europe, by far, a photographer of such dimensions as Weston."

DIEGO RIVERA
"Mexican Folkway's"

EDWARD WESTON
CAMERA PORTRAITS
OCEAN AND MOUNTAIN VIEW
FORMERLY HAGEMEYER STUDIO

You who know the Chocolates Kratz will be delighted to learn of a two pound assortment of these rare chocolates that may now be had at the Special pricing of $5.00

Kratz

San Francisco

This Gift Box, formerly known as the Red Seal assortment, is the one that first made the name of Kratz famous. Write or telephone your orders to...

KRATZ CHOCOLATE SHOP
276 Post Street - Telephone Sutter 1964